

KUTT

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Emmeline and Marcus perspiring in rip-off Miu Miu by Viviane Sassen

It was a strange day at the Kutt offices in Amsterdam. We were slightly confused by the fact that four interviews with American girls feature in this issue. So we want to know what all you girls are up to in Europe, Asia, South America, Australia, the Middle East, wherever. To balance things out we have a vintage mudfight shot in Amsterdam, a road trip somewhere, a reshoot of a Miu Miu ad campaign shot in London, Spanish Eleonora as the centerfold and a Parisian girl on the back cover. And we trashed a beautiful songtext to use it as headings. Sorry, Emily, we really hope somebody will put it to music one day. We turned it into a magazine instead.

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KUTT

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...WHO GETS TO BE A WRITER... AN INTERVIEW WITH JEN BERKOWITZ

Interview and portrait by Martien Mulder



Writing as truth-telling the one-week stand being strong by being vulnerable laughing at yourself coming out of coming out.

Martien: You live in LA, but you're here in NY for a while. Why is that?

Jen: I went to school here, worked here, lived here. I came to consider NY my home, but I don't know, NY can be distracting.

Distracting?

Yeah, I think you can get lost here, I mean, doing the same things in the same routine for a long time. It's important to sort of get away sometimes. NY doesn't always allow the space to reflect, because you're so busy having to survive. I had to physically remove myself from NY in order to get that space. I've been living in LA for two years now.

So how does it feel to be back?

It's great, it's wonderful. It's the energy I guess, which is the love affair of my life! And there hasn't been a love affair similar to that?

Hmmm, not quite.

What do you do back in LA?

I write, I do music articles for website content. I have always had a passion for writing, but I never considered myself a writer. This sort of landed in my lap really.

Are you writing what you want to write?

I like the process of writing, I find a lot of truth in it. Right now what I write is very informational, educational. I am translating parts of history and I take it very personally. I want to present the info in a way that is honest. It's important to look for what's not talked about in general. It's all a matter of whose experience is centered. I try to find the people that are lost.

That's a good way to say it. It's kind of noble. And why is music your subject?

Music is incredibly important to me. The mystery of music, the force, the power. It's so emotional.

What would you write if you were totally free?

To use language to create a feeling - that's amazing. I am interested in capturing the experience of being human in all its complexity, conveying the essence of any given moment using words. Poetry, stories, music. My personal writing is very much just to get things out though. It's just journaling in a very intense way, without being able to stop the stream of consciousness pouring out! It's very powerful for me - once something is

written, it's the truth and I'll have to deal with it. It's very confronting.

So you write uncensored?

In my personal writing, yes, I do, which is why I never thought of pursuing writing. When I was young I'd write to work out my thoughts and struggles, and I became very quiet because writing was much easier than actually talking. I never shared it. It was about a piece of me that never got communicated any other way, so it was very honest. I got used to the idea that somehow it was this intensely personal thing that wasn't meant to be shared. I still have a lot of dialogue in my head that doesn't come out talking, just writing.

Where did you grow up?

In New Jersey.

Tell me something about your background.

Well, I think I started writing because my father was sick with cancer from the time I was 9, and he died when I was 16. That really shaped everything. So much seemed unspoken and I have always felt the need to express how complex feelings and situations can be. The experience gave me a lot to think about and I was so focused on what is life and what is death? Everything was so crucial. At that age it was so raw. The start of my life was really the end of his. So that turned into heavy writing, ha ha.

I can imagine! You were so young!

Yes I was.

And now you have journals full of heavy, honest writing.

Yes I do.

What is honesty to you?

Being yourself without a constant awareness or consciousness of who you are, or who you want to be, or who you want people to think you are. Being sincere and open to the moment. Finding comfort in being sincere, maybe. I don't know.

Are you sincere?

I think when you really feel yourself, and when you realize we're all the same in a way, you can connect to others. They reflect you. You pick the people who make a good you, or a funny you, or whatever. I feel drawn to people who make me feel myself, so I can just be. No matter how I feel. That leads to honesty. I feel very honest when I'm with such friends.

And when do friends turn into lovers?

When they make you feel like 'the best you', in most ways possible. That's love, and it's also self-love. Being totally comfortable. Being yourself.

Can you totally be yourself when you fall in love?

Fall in love?

Yeah.

Hmmm. To fall in love? I don't know.

You don't know? What is falling in love to you anyway?

Jesus, that's hard to say. Do you know? I think falling in love is projecting the things you need the most on the person who can give it to you best.

I guess you're right.

But everybody is changing all the time - that makes it so complicated.

Exactly.

But what is the one aspect a person needs for you to fall in love with them?

Humour, definitely. Being funny is very important to me for some reason. It's not that complicated, it's just fun. I enjoy the light side of myself!

So where do you go out in the city to have all this fun?

I go out with friends to all kinds of places, to do whatever we feel like. I don't go to lesbian bars that much. I used to, but I don't anymore.

You don't?

Going to lesbian bars and gay spaces was more something that I pursued because I thought that I could be myself there, like I needed to experience comfort in a public space - a validation of my desires. Feeling connected to a community because it validates you so that you know it's real. It helped me become comfortable with myself.

So it was important to you before?

Yes, but now I am not defined by it anymore, because it doesn't suit me as much as it did. I no longer go out for the purpose of being in a scene. I think those all-women places can become too focused on meeting people, and that makes me uncomfortable. I don't like it - it's too intense.

I totally agree.

Like on a Friday and a Saturday, all women go out and there's this giddy energy, it's like, "O.K., we have about six hours, let's GO GO GO."

And you come in and you feel like you're in a zoo or something!

I know! But I don't have any judgement on it - it just didn't suit me to keep going to the same places, as they were all-women.

There's nothing wrong about it, but it's too predictable, it's too much of a script. You know exactly what is supposed to happen. I have to say, at the time I felt it was really liberating, but then it became confining.

How did that make you feel?

I felt like I had to come out again. First you come out as a lesbian but now I am coming out of coming out, do you know what I mean? I am trying to come out of the constraints that I put on myself, which is what happens when you label yourself, and it doesn't suit me anymore. And people ask me, "Are you turning back?" What the fuck does that mean? It's so stupid!

It's so irrelevant. So now you go to a lot of different spaces?

Yeah, I have a lot of gay friends, so I go to gay male places a lot, which is liberating in a way too. You're not invisible but there's no sexual tension whatsoever. No one is paying attention to you when you're dancing.

Yesterday you were at Luxx?

Luxx is a good mix of men and women.

There's just a good energy of people who want to be there, who feel comfortable in the space. It's not hyper-sexual or something. There wasn't an intense pick-up thing going on. I like it there.

But do you want to be free of that sexual energy?

No, not necessarily. I mean, that sexual energy is ultimately inside you. Being in a gay male place gets boring too. Feeling totally liberated while the men are in this completely different mindset, just looking and looking for sex, that gets kind of old after a while! The sexual energy in those places is like so intense. It's like bullets that graze your head. You're there, and you're in it but it has nothing to do with you. It's crazy.

I was in the Dutch beachclub El Dorado once, and I just did not succeed in ordering a drink. The bar guy totally ignored me, no, he didn't ignore me, he just didn't SEE me. It was like he couldn't help it. Anyway, do you have a lot of relationships or one-night stands?

I am not much of a one-night stander. I am more into the one-week stands. Is that a girl thing?

I think it's the girl's interpretation of the one-night stand, yes. We need a little more time. But you are able to get into it with someone for sex, enjoy it, and let it go after a week?

It just depends on how you get into a situation. It can be very selfish, even if it's a



week long. It's just going through what you need to go through and then it's done, rather than being two people coming together. It's not so much a natural way to be, it's quite selfish.

But you can do it?

I have in the past. It's just sharing something at that moment, knowing nothing can come from it. Sharing it for what it is. Well, so many people feel a different way about it. For me, it takes much longer to feel vulnerable, like emotionally and the whole thing. Sex can be an outlet to express intensity, it's like a space - a space to express yourself not knowing where it goes emotionally.

But within a week it already gets emotional, right? You've shared more than sex alone?

If I get to the point of wanting sex with someone I am already in love, so then it becomes really hard to not want more.

Yeah, it's true. I've had affairs like that and I was the one who couldn't let go. I didn't understand why it had to get lost. I was already vulnerable. It can be such a trap, because there's always this imbalance. And you never really know the other person. One of the two always gets hurt more than the other, I think. Am I rambling?

What do you mean?

I get so tired of my thoughts sometimes. It feels like I am rambling on and on about all these questions that I don't even have answers to. It's just that I don't know, in conversations I always share the process of thinking but it's not always going somewhere.

I think it's beautiful to let someone in on

that process rather than giving them the final statements!

Oh well. I am just jealous of people who can express themselves really well. Some people just know how to put it out there, while I process a lot. That's probably why I like writing. And I love poetry. I admire good poets.

Like who?

I think Jill Scott is a wonderful poet. She has just a great tone of voice. I look at that as a wonderfully perfect expression. Her words, her rhythm, the flow, the ideas - she's moving.

Do you ever reach that in your writing?

Sometimes.

Which writers do you admire?

I just finished a book by Dave Eggers called *A Heartbreaking Work of Staggering Genius*. I loved his style of writing. I thought it was so honest! And he makes fun of himself so much. I totally identify with his self-consciousness, and he is able to convey it in such a way that you understand the irony of just being, you know?

You love his humour I guess?

Yeah, like sometimes you think people really embarrass themselves but they're not victims - they open themselves up but they're not exploiting themselves. That's so great, they let you laugh at them and they're still so strong. They're strong through vulnerability.

Vulnerability, hmmm. There's one. What makes you most insecure when you meet someone you like?

I don't wanna appear heavy, so I hide my heavy side. And my ass.

Excuse me!

Well, you know, when I used to smoke a lot of pot I was seeing this caricature of myself every time I lay down, it was terrible, it haunted me. It was a head, and the head was mine, and then there were two g-i-a-n-t legs walking up the city streets. My friend actually drew it for me, I was like I gotta tell someone and she was like, "Does it look like this?" **Hahaha. That's terrible! Is it still there when you smoke?**

No, but there are a few new side effects to smoking, ha ha! I can just start talking and never stop. I sound like a complete idiot, and I can go on and on about something as if I am completely obsessed. Like when I just discovered Peaches, I would just talk about her all night to people who weren't even interested! I sounded really obsessed. Well, I must admit I was obsessed with Peaches.

What got you into Peaches?

She's got balls. *Fuck the pain away.* What she does is powerful and still funny. Shall we have another drink?

Hmmm. I'll have some Pastis. Do you want Pastis?

I didn't really like it before, but I'll try again. I had some absinthe recently.

Really, how was that?

I went absolutely crazy, everybody went crazy. I don't know if it was in our minds but...

Do people drink it a lot here?

It came out again already a few years ago and people like new things so...And because I didn't like the liquorice taste of it I decided to do just shots. I quickly lost my mind. It didn't feel like being drunk but it was a different sort of sensory experience, I don't know, a bit like ecstasy. Oh shit, I forgot something! I have to make a phonecall.

"Hey, I've been meaning to call you.

No no, I am your girl, I can come through for you. I don't mean to flake!

...

Well, tell me what the option is, if I get into a cab right now will I be in time? Oh, really? I am sorry. No, really I am!"

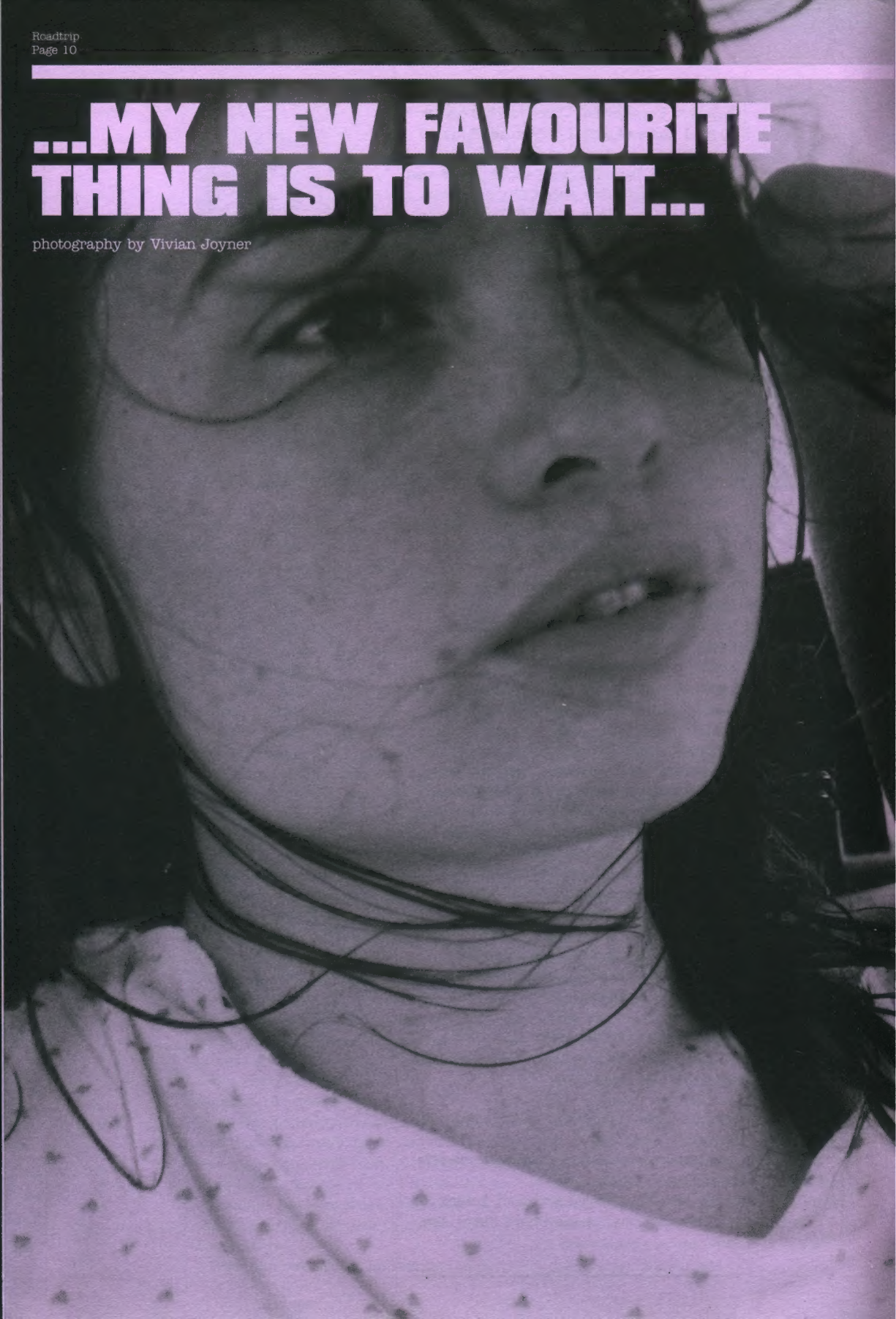
Hmmm, I was supposed to be somewhere, I guess I'll have to go!

Any rumors you need to share with me before you go?

Janet Jackson is dating a woman. I think it's her choreographer, that's what I heard. Bye now!

...MY NEW FAVOURITE THING IS TO WAIT...

photography by Vivian Joyner



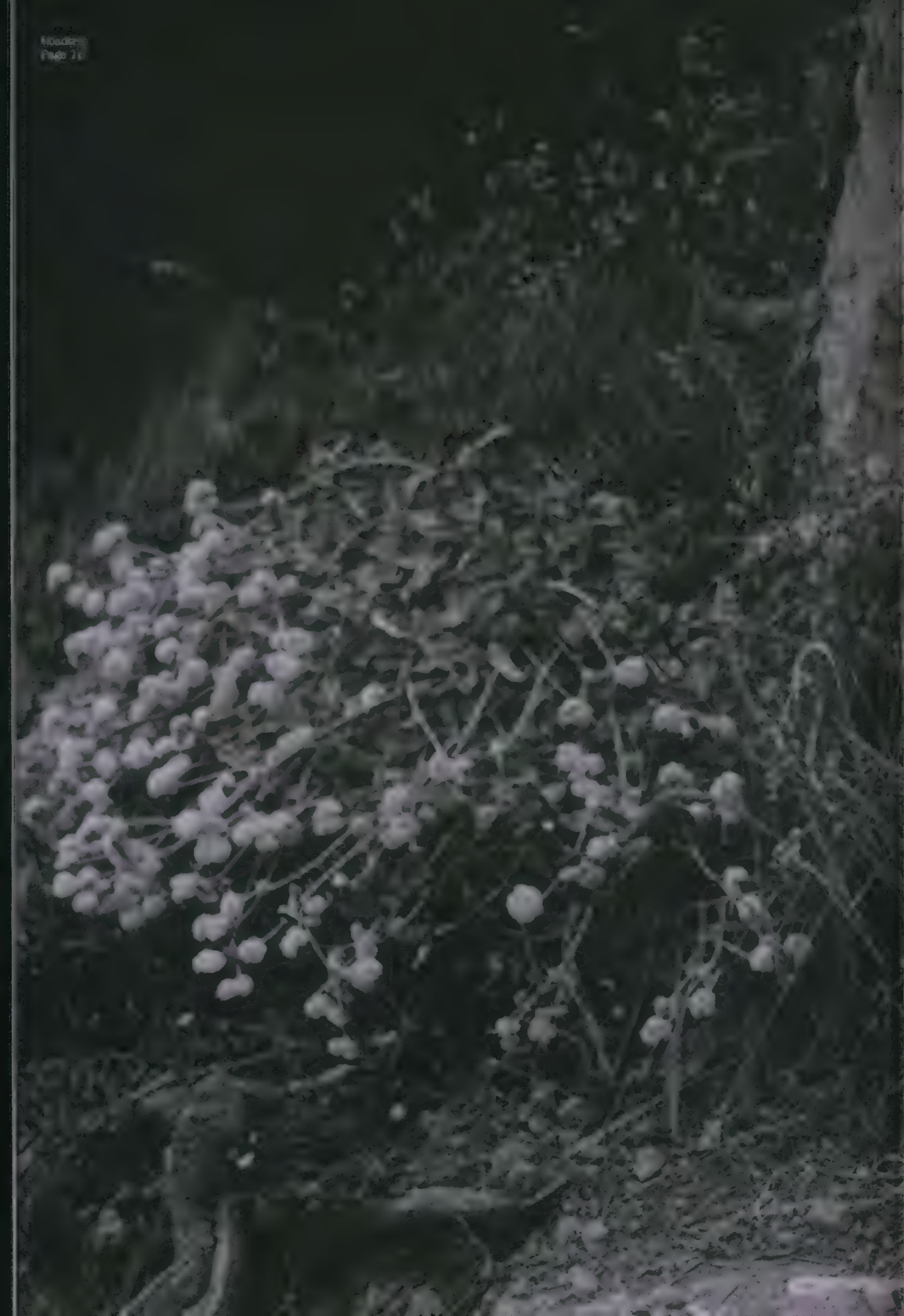






















THE JELLY



...REMEMBER WHAT ONLY SEEMS LIKE YESTERDAY... AN INTERVIEW WITH KILLER

Interview by Amy Keller
Portrait by K8 Hardy

Cool girl bands + Killer. It's just the way it goes. She was there in the 70s, the 80s, 90s and she's here now doing sound for Chicks on Speed and Le Tigre. Check 1 2 ...

Amy: Hey, Killer! Please give us a rundown of the many exciting things that you currently do.

Killer: By trade I'm an electronics technician, I have degrees in sound engineering and electronics. So I have the pieces of paper, whatever that counts for. I'm also a drummer. And I am a DJ. And I do the website for Throb Records in New York, my roommate Aldo owns it, we've known each other for twenty years, we were in bands together in like, 1980. Right now I'm also the head sound engineer for Meow Mix [the East Village lesbian bar]. And I do sound-tech on the road for Chicks on Speed and Le Tigre.

Are the sound people you work with usually guys?

Unfortunately at the music venues it is mostly

men, but there are a few girls I've met here and there. One in Columbus, Ohio and one in Portland.

Do the men give you shit?

Oh God yeah. It was a nightmare the first time I did sound for Le Tigre at Irving Plaza. The house sound guys there are particularly, stereotypically nasty. It happens a lot. When I meet guys like that it's a two-way street because immediately I want to reject them and say fuck you, don't patronize me, don't treat me like I don't know anything because I'm a woman.

How do you deal with them?

Usually I try to set them straight by giving them technical information that shows that I have skills, like I'll go look at the board and ask where are the monitors, the auxiliaries, how are they patched in, I need a compressor

and this and that. And then I start thinking of comical things about them, like I have stereotype A, B, and C for these sound tech guys, like okay, type A is the blatantly sexist Howard Stern type and Type B is the indie rock guy who's got tattoos and is kind of cool but still has a hard time working with girls, and Type C is the rarest kind, the really cool sound guy who's mellow and soft-spoken and easy to work with. So I can notch them right away and not take anything personally.

Because I need to acquire information from them to make my job easier for the night, so I can't completely ostracize them. A lot of times if I realize they're not going to give me the information I need, I just tell them to get out of my way and let me work.

How did you start working with Chicks on Speed and Le Tigre?

I knew Kathleen from Portland years ago and she hooked me up. Both bands prefer working with women because half the battle is feeling comfortable with the person that's representing your sound. I'm also giving them the tools to be active and create the music live on stage. We're really getting into taking electronic music's basic playback mode and then playing stuff live over it. Like with Chicks on Speed, Alex wanted to take coat hangers and pound them together so I made her some contact mikes, and we keep integrating new live elements. I asked them why they hadn't asked one of the producers they work with to give them some information about this sort of thing, and they said that nobody ever talks to them, they said that I was the only one who ever gave them answers about how things work, I was the only one who didn't treat them like children.

Were you always into electronic music?

No, I was just getting tired of the old rock dynamics. I'd been playing drums in punk rock bands for over twenty years. The Third Sex was the last punk band I played in, in the mid '90s. But I'd always made samples and tape-loops, and I was a fan of early electronic music like Stockhausen and John Cage. I just played around with it as a hobby. I DJ'd at dyke bars a lot, too. But I got tired of it quick because dykes can be really limited in the music they like to listen to, especially twenty years ago. My tastes were much more eclectic. Actually, when I moved to San Francisco in 1982 one of my first jobs there was DJ'ing in a men's bathhouse. They thought I was a boy! I got hit on a lot. That was a great experience, I remember playing the first Madonna single, and all the fags going crazy over it.

Are there any women DJs you're into lately?

Ellen Allien is amazing. She's really got the skills. It's so great to be around people like her and Miss Kittin and Peaches, these powerful women who are making a mark in electronic music. It's funny how things have changed but not really changed. I remember when Kleenex and Liliput came out, we were so excited about that music. I remember the first time I went on a European tour in 1984 with this San Francisco all-dyke band called Typhoon. We played at this thing called the Frauen-Fest at Rote Fabrik in Zurich, and Marlene from Kleenex/Liliput did our sound that night. It was such a thrill.

How did you get into playing music originally?

I went to see The Runaways in 1977 and it changed my life. I was fifteen. You've probably heard that story a million times, like when you realize, wow, women can play rock music! A few years later I saw this band The Controller and I had never seen a woman hit that hard on the drums and it shocked me. Her name was Carla Mad-Dog. After the show I went up to her, I told her that I thought I wanted to play drums too, and she grabbed my arm and said, "You have to play and you have to play HARD." So I got my first punk rock band together.

What was it called?

We were called The Anemics. I answered an ad in the paper that was like, 'Less-than-amateur drummer wanted for all-girl band' and the first song we played was *These Boots Were Made For Walking*, like the easiest song in the world to play. After that we had a band called the Speed Queens, lost in the cracks because we weren't sweet like the Go-Go's. Not to sound bitter! It's just the history of the underground. If you can't afford to put out a record or if you don't get noticed because you're queer or whatever, you get lost in the cracks. Plus it was also kind of a lost generation, a lot of people died, a lot of drugs and self-loathing and abuse. It was either drugs or AIDS that killed all my friends back then. So much talent lost... But one of the ladies from the Speed Queens, Eva O, went on to be this big Goth queen in Christian Death and she put out a 'Best of Eva O' compilation on Cleopatra Records that has some of our little shitty Speed Queen recordings.

Did any girls from your scene make it big?

Besides the Go-Go's, no. We didn't have any labels like Kill Rock Stars back then, we didn't have any documentation. Like, you watch *Decline of Western Civilization* and it

only covers a small part of the scene, so you know about Catholic Discipline and Phranc, but you don't hear about this band called Nervous Gender which was a queer electronic band back in 1980. And all the members are dead now. You don't always get famous. But it's cool, because at least in some small part we helped pave the way.

Um, so since this is a sex magazine I'm afraid we must talk about sex now.

Oh heh heh, all right.

It's your girlfriend's birthday tomorrow. How long have you been going out?

A year and three months.

How did you meet?

We met at Meow Mix, she's a bartender there. It was love at first sight, but we were shy and didn't talk till weeks later. She lied to me, she said, "I have these tickets for the circus, do you want to go? There's a whole bunch of us going." But really nobody else was going but us. Very romantic.

What are your turn-ons and turn-offs?

Heh heh, I like a really nice booty. A girl that has something there, you know? Um, I don't know, romance? Like the whole build-up and lots of sexual tension at the beginning. And turn-offs? I guess just people that are sort of flaky and like, aren't on time.

I was on time!

Yes you were.

Do you like porn?

Yeah, me and my girlfriend have watched porn, but usually we just watch like fifteen minutes and then, you know... But we really like gay men's porn.

Me too! Gay male porn is surprisingly popular with the lesbians.

We rented a great cowboy one the other day. It was on a dude ranch or something. They just get right into it.

I like the grainy ones from the '70s where they wear little gym shorts and tube socks.

I told you how I used to work in a men's bathhouse in San Francisco, so it was just gay porn all the time.

Do you ever go to the lesbian sex parties like Throb?

I'm not really into standing around and watching people have sex. I guess after DJing in a bathhouse, that just turns me off now. Like they'd have live shows and I remember cueing the music to exactly when the guys would come. Like machinery.

I just DJed last week at a CakeNYC party, and I was set up in the 'lapdance lounge' so all night long I just watched people dry-humping, it was awesome!

Yeah, I'm definitely into public sexuality, like

how dancing and stripping all builds up to the moment.

The strippers seemed to really like Miss Kittin and Peaches. What music do you like to have sex to?

Mmmm, like trip-hop kinda stuff, like island beats, where you know, it just keeps moving, and the vocals come in all mellow like, "Aah-aahhhh!" I guess that's kinda cheesy.

Who was the first girl you did it with?

Actually my first girl experience was during the punk rock days when I met a group of crazy punk rock dykes and there were lots of orgies and free sex. And I finally thought, "Oh my god, this makes sense!" Because before that I didn't have any queer role models. And my sexuality just opened up completely from that point on. We had some wild times, lots of sex parties...

So you probably can't even remember who was the first!

Well, I know who it was, I'll say it. It was Carrie Chrome. She was Joan Jett's first girlfriend. She was the most radical girl around, totally rockabilly, she wore suits and stuff. She wrote some songs for the Runaways, too. She's writing an autobiography now. She was my first.

Did you ever do it with a guy?

Yeah, but my experiences with guys weren't great, obviously. Like you know how they say when you like somebody, you either wanna do them or be them? Well, I always went out with guys that I wanted to be like. I guess I was pretty much homo as far back as I can remember, but I did experiment with guys in high school. There was this one guy who was a sculptor, and I would just go over to his house and we'd experiment and have sex. I guess that's where I lost my virginity. You'd think I'd remember that moment but I think I was such a chronic masturbator that it didn't even matter at that point. It was just like, "Okay, whatever." I did have a sort-of boyfriend for a while, his name was Drake and he would take me to the Devo show and buy me a cassette deck and drive me around in his El Camino, but I always felt like, "I should be doing what you're doing."

Chronic masturbator, eh?

Oh yeah, I had crushes on girls so much, even from when I was little. Linda Blair from *The Exorcist* was my first crush. Like when she did *Born Innocent*. I was really into that '70s tomboy girl thing. Yeah, Linda Blair was the hottest.

...SINGING AS WE WALK CROSS THE BRIDGE... AN INTERVIEW WITH CLAUDIA GONSON

Interview by Sharon Cleary
Portrait by Brenden Hussey

Claudia Gonson is a member of electropop band Future Bible Heroes. She has a beautiful, fragile-sounding voice that fits perfectly with the happy sad songs on the latest album *Eternal Youth*. It sounded pretty nice on the phone too.



Sharon: Where are you now?

Claudia: I'm in Manhattan, in the East Village.

It's 11.30 am for you now. Are you a morning person?

A late morning person.

What can you see from your window?

Hold on, let me just throw something away because I'm in the middle of grooming my pets. Okay, looking out my window I see all of my plants and I see cabs waiting for people. And what I don't see, which is more interesting, is that sitting on my front stoop are a whole lot of really loud angry people who run my building who seem to have a lot of tattoos and always be shouting something at each other.

What was that about pets?

Yeah, I've got two cats. Like every good lesbian, I'm a catphile. Actually, I lived the lesbian dream this summer. I drove with my girlfriend in a U-Haul with her cats across the country. Pretty hilarious.

The first time I heard your voice was on 69 Love Songs by The Magnetic Fields. That album was about all different kinds of love. What's your favourite kind of love?

I guess I'd say friendly love. I'm not so into the crazy high stuff.

Do you believe in purely platonic love?

Not really. I mean, of course I have lots of wonderful connections with people who I don't sleep with but I think there's always some component of sexuality in everything we do.

You play the ukulele as well as singing, right?

I do, but I'm not a good ukulele player. I'm more like a hack. I'm mostly the piano player of the band- and I play drums. I've played drums for fifteen years.

What's the strangest instrument you've played?

Oh there's been a lot. We have a thousand weird instruments. We strung a slinky from a contact mike to an amplifier once. The slinky's a great instrument.

Slinky? You mean the toy from the eighties?

Yeah, the spring that walks down the stairs. **You're also the manager of Stephin Merritt and all his bands. You seem to have your fingers in a lot of pies, excuse the pun.**

Well, they all involve Stephin Merritt. I run this circus of Stephin Merritt. There's Future Bible Heroes who I'm also a band member of with Stephin and Chris Ewen. Then there's The Magnetic Fields who I manage but also

perform with sometimes. And there's The Gothic Archies, which is Stephin's Goth bubblegum band. And The 6ths, which is famous guest singers performing Stephin's songs. With The 6ths I'm an executive producer. It's my biggest baby in terms of what I do. It's a really managerially heavy project, very co-ordinated. And then there are all the various things that Stephin is doing in film and theatre right now, which I also manage. He's just done an album as a film composer called *Eban & Charley* and he's doing a Chinese opera for the Lincoln Center. It's really manic- I've got about ten projects in the air right now. It's fun but it's like a juggling game where you know you're going to drop at least three balls at any time.

I've heard you described as his musical wife. Do you think you are soulmates?

Well, we don't collaborate much musically. I'm not a person who tends to sit down and write music with him. Very rarely has that occurred. It's more like I'm a wife in the sense that I do all the business. We're like a Japanese household. You know how the wife in Japanese households often does the books and makes sure the money is all intact and keeps everything in order while the man goes out and actually makes the money. I think that's what we're like because I tend to run the show. I basically sit down with him and ask him what he wants to do next and then we make it happen. I'm the quiet one behind the scenes making things happen. Except that I'm really loud.

Can you remember the first time you met him?

I met him in 1983, a long time ago. I was in high school and he was a friend of my older sister. She brought him home with a couple of other friends and they were all going to play in her room and he ended up coming over to where I was. I was a classical pianist all during high school so we ended up sitting and playing the piano together. I think that's really always been our affinity- that we love to be creative about music together. That's our big tie.

So you stole your sister's friend?

Yes, I stole my sister's friend. Which is the story of my life because she was my role model so I just took everything from her- including all her friends. Well, not all of them- just the significant ones!

Doesn't being a band member as well as the manager provoke arguments sometimes?

The biggest problem is that I bite off more than I can chew in terms of my job descrip-

tion. Basically, as anybody in music will tell you, the manager is the dumping ground. I mean, you want to yell at your manager when things go wrong- as you absolutely should. So when things fuck up it's like, "Mu-um, why did you...?" The problem with being the manager and the bandmate is that it's really hard for people in the car on tour to grouse on the manager because the manager's sitting in the car too. So I think that there is a conflict of interest on that level! But it all works out. We've been doing it for eighteen years so we've got our job descriptions clearly delineated. I praise God every day for Sam and John, the other members of The Magnetic Fields, because if we had band members who were as egotistical or as vocal as me and Stephin it would just be a shouting match the whole time.

Why the name Future Bible Heroes?

Actually, Stephin kind of hates it and it kind of sucks. None of us really know why it's called that.

So it's not because you're religious?

No. But I'm Jewish. I like being Jewish.

Would you say that the new record is about the cult of youth?

It's about all aspects of what we think of when we think of youth. One thing we were enjoying with the idea of eternal youth is the idea of the synthesizer. Because when you play an acoustic instrument it can decay or grow old. The sounds it produces can age or mellow with age. But when you play a synthesizer it's pretty much the same sound forever. Until it breaks suddenly one day, which you hope doesn't happen to you when you're on tour... Anyway, so we keep getting into this eighties model of synth-driven music. In a way, that's also about our youth. We were teenagers in the eighties so for us the idea of eternal youth is also about harking back to the age when we felt like we were going to live forever. And what we were listening to then was eighties synth-driven music. We don't feel that the music we're making now is exactly like that but it definitely has echoes of it.

So what were you listening to back then?

Chris and Stephin were more firmly entrenched in the world of synth space music like OMD and New Order and all that stuff. And we loved Fleetwood Mac. We were huge huge Fleetwood Mac fans. Actually we specifically just liked the album Tusk. We thought that album was a work of art and we listened to it constantly. Also, I was kind of obsessed with bands like The Raincoats

and The Slits. We were really into the Indie movement like the Rough Trade stuff and 53rd & 3rd stuff like The Shop Assistants and Talulah Gosh. We also really liked all the New Zealand bands: The Chills, The Clean, The Bats.

The Bats?

Yeah, The Bats are a great band. They made a lot of records that all sounded very similar but they were all brilliant. And of course, because I was fifteen in the eighties I was a huge Smiths fan. But that's to be taken for granted.

I heard that Morrissey is going to do something again soon.

Actually I just read an unbelievably fabulous article in *Spin* about how the Hispanic population of LA is obsessed with Morrissey, which I think is so great. I love that. They were talking about how he's starting to wear 'I Love Mexico' belt buckles to speak back to his fans.

What's your ultimate pop song?

Sugar, Sugar is definitely the ultimate pop song. You know, 'Sugar, sugar...honey, honey...' by The Archies. The bubblegum pop song of the world.

The songs on *Eternal Youth* are pretty ironic. Are you cynical about all this obsession with youth?

Well I don't know if irony is really the right word but you get distance on youth by being double the age so I think it's more like ironic distance if anything. We know we're not young anymore. We can't just dance around in the sun thinking that we're going to live forever anymore. So it is a kind of irony but it's also a kind of wistfulness and nostalgia.

How old are you?

Thirty-four.

Do you wish that you were younger sometimes?

Yeah, I think that we all do on some level. If nothing else, you just wish for the blissful ignorance and not worrying about as much.

Do you moisturise?

No. I'm blessed with oily skin...

Where did you grow up?

I grew up in the Boston area. Cambridge, Massachusetts.

Who did you have a crush on as a teenager?

Bowie and Adam Ant.

Adam Ant is great.

Yeah, it's good he's back in. It was really embarrassing in my teens that everybody in England thought I was a loser for liking Adam Ant.

A lot of gay men complain about an obses-

sion with youth in the gay male scene but the girls' scene looks like it might be going that way too. What are the girls like in New York about growing old?

In terms of lesbians I definitely feel that there are two worlds. There are the 'grown-up' lesbians who are happy to just be at home and go on bike rides on the weekends and have a sense of a real home and who have an 'adult' life. And then there's this huge young dyke trend- and there's a lot of gender questioning or illusioning going on right now in that scene. And I think there's a real spirit of punk rock in all of that. It is very much about youth and politics and being crazy- but it's also very responsible in the sense that it's very political. There are a lot of diatribes being written on the internet and in fanzines. There are a lot of zines right now- zine writing seems to be exploding again. So I feel very much like that's a two-part answer. There are some people who are more than happy to be kind of grown-up and responsible and some people who feel that responsibility doesn't come from growing up but from being young and active.

What are Future Bible Heroes fans like?

I don't know. I haven't seen one in five years. We haven't had an album out since '98. My guess is that Future Bible Heroes fans are not too dissimilar to Magnetic Fields fans except that the Magnetic Fields fans that don't like electropop probably won't like Future Bible Heroes. So we'll probably get more people with spiky hair.

Do you have many gay girl groupies?

I definitely used to have lots of girls who would come to Magnetic Fields shows and blink in the front row. But I haven't played enough shows where I can see the audience. Future Bible Heroes will be better because we're back to playing much smaller venues where I can actually look into the faces of the audience. I feel like all these shows we've been doing recently are at these big venues where I don't feel like I'm interacting much with the crowd. I'm sure that there are lesbians who admire me but it's been years since I've had any evidence of it.

Do you get lesbian fanmail?

I do get lots of lesbian fanmail. But they never say, "I want to have sex with you." or anything. They're all like, "Hi. How are you? I like your music." They're very polite. So you've never received a pair of knickers in the post?

No. Not that I recall...

What does your girlfriend think of these

groupies?

Well she has groupies too so it's all working out. She writes and she publishes a lot of cool stuff. She just got out of a fiction writing school. She's a columnist for *Out* magazine and she writes for a lot of other stuff too. People are totally in love with her so I actually feel like I'm more watching her get adored.

How did you meet?

We met through a friend. We met a long time ago- we've been going out for many years.

What did you do for your first date?

We went to the opera.

What does she look like?

She's Scandinavian- she's blonde.

There's a lot of romance in your music. Do you think romance is dead amongst lesbians?

No. I think there's a lot of play in the lesbian community. So if women feel that 'friendly love' is suffocating them, they tend to reinvent themselves and play different roles and find ways to re-spark things. I think this whole lesbian bed-death thing is a bit overplayed. I know lots and lots of horny lesbians. Actually, I don't know if that answers the question since you were asking about romance more than about sexual desire! Well, I also know lots of lesbians who go off to the seashore with each other and hold hands. Actually, romance seems to be more of a girl thing than a boy thing.

What do you do when you're not working?

I'm always working. When you do management stuff you never really stop working. Actually, the thing I do all the time- I just forgot that I do it all the time- is I go to see plays. I'm a mad theatre buff.

What kind of thing?

I've been going bezerk. I go to see everything. Recently I saw *Hairspray*. I'm going to see it again this week- it's fucking amazing. I've seen all the really big things on Broadway that are half-decent and I've seen *The Producers* and all that. And then all these cool medium-sized plays, like the things that come over from England. And I go to see that avant-garde stuff that comes to Brooklyn Academy of Music and some small underground stuff. Last night I went to see this really underground little performance art thing. I don't know what's happened to me. I've become a theatre fanatic. My Mum's a theatre fanatic so I think I got it from her.

What makes you laugh?

Eddie Izzard. I've seen him like five times. I adore him.

The completely surreal things are really funny.

Yeah! I love the stuff he mutters under his breath in between his routines. When he's derailed and trying to get back on track.

I read that you're studying for a PhD in English Literature too. Do you ever sleep?

Well, I'm not really doing a very good job at my PhD programme right now. When the band started to become busier I started to cut my time off from school. So I've really been giving it short shrift and this semester I'm only taking one course. I've been taking the slow boat to PhD-dom. Which is not very good but whatever.

What's the best period?

I have a problem of not being able to actually figure out what the best period is. I think my period is going to be Modern: the early part of the twentieth century. Proust and Woolf and Joyce. And Henry James and Conrad. But I've recently started to get interested in the whole mid-1800s thing in England. Just last weekend I was thinking it would be interesting to study William Morris and his fight against aestheticism. I don't know, every week it's a new thing that interests me. I also really love the American Renaissance and if I could I would have been a Renaissance person but I just don't know enough about it.

If you didn't live in New York, where would you live?

Probably San Francisco- well, Berkeley.

What about travelling. Where would you like to go?

Oh, everywhere. Tokyo. And I wouldn't mind going back to India- I was in India a long time ago. All sorts of South Asian places like Thailand and Vietnam and Cambodia. And I'd like to go all over Europe again- I really love Italy and I'd love to go back to Greece. **Did Future Bible Heroes do the soundtrack for Welcome to the Dollhouse by Todd Solondz?**

Well, we got the third class citizen status of having a song on the soundtrack album.

What did you think of Happiness?

Happiness I thought was kind of creepy but I liked it- and I really loved *Welcome to the Dollhouse*. I thought it was great.

I think there's something similar about the irony in those films and the tone of voice on your new album.

There is a sarcasm to songs like *Smash the Beauty Machine*. Stephin could have written a song that was serious like: "I'm so happy- the world is such a beautiful place." But

instead, he wrote a song that was like: "Isn't everything just ridiculously technicolor and hysterically beautiful?" It is ironic in a sense because it's so ecstatic.

Where do we go next after irony?

Back to sincerity I guess. I don't think these things are linear though. I think you walk a fine line between sincerity and irony.

Everybody since September 11th has been like, 'The Death of Irony!' and I just think it's more of an interplay. I don't think you can ever kill irony but you can't really kill sincerity either.

Do you vote?

I do when it's important. I don't think I'm going to vote during these non-presidential elections. Maybe I should but...I did the mayoral vote of New York and I'm going to do the presidential vote obviously because I think that's going to be a crucial election.

Do you play any sports?


No, but I'm a big yoga head. I haven't done it in a couple of months but it's just great. It's really good for things like depression or anxiety- all sorts of big emotional states. It's really good for getting you back on track. And it's great if you're a New Yorker- that's why New Yorkers have been flocking to yoga like moths to the flame. After every yoga class you find yourself calming down and you don't tend to flip out as much. And if you're having the opposite problem and you're sleeping all the time and you don't think that anything's important, it gives you energy and makes you feel more involved in the world. It's just an amazing thing. It's basically a cure-all!

You're really a secret promoter for the Yoga Society, aren't you?

That's me. My name is actually Swami Gonson.

...YOU ARE MY STATUS ROSE...

Photography by Jan Welters















NOW8WOW

YOU ARE MY STATUS ROSE, A SONG FOR MARY FALLON AND A FEW OTHERS

A songtext by Emily Roysdon

working to wonder in and out of the things
i believe

(time and scene)

my new favorite thing is to wait
inevitably you'll find me
more willing, than if it was as expected
on the corner, to imagine,
and there is an idea. a possibility of a friend
and activity.

waiting is also a train. i never want to get
off of.

(enter chorus)

i said. out of me came a word that i want to
believe. it threatens satisfaction and makes me
work.

i'm not sure if i can say it more than once

4. remember

only what seems like yesterday

i sat down

yes i will.

i sat on something that reminded me of you.

one imagines

we wrestle meaning

through flawed and flamed.

these loose words. that loose mime.

one imagines

and i return to wonder

i think about singers who also ride horses

who gets to be a writer

who gets to be a dancer

who gets to be a queer

with the other with the action

(enter chorus)

they call out

are you around,

rounding

(chorus exits stage left)

everyone has burnt fingers.

hands above our heads

singing as we walk cross the bridge

(time and scene)

(traces and styles)

(someone set this to music)



...I SAT ON SOMETHING THAT REMINDED ME OF YOU...

Photography by Viviane Sassen



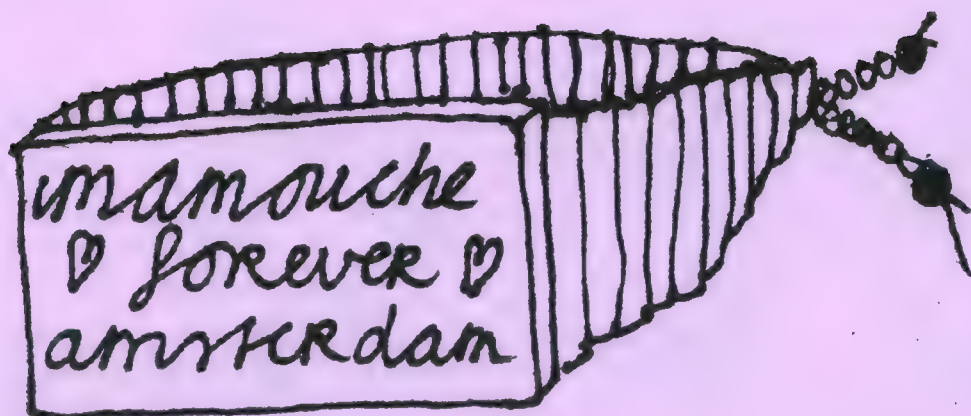














...EVERYONE HAS BURNT FINGERS...

AN INTERVIEW WITH ALICIA MCCARTHY

Interview Lauren Gersick
Portrait by Mary Manning

I met up with Alicia on what seemed like the hottest day ever in San Francisco. We talked in the back room of the video store where our friend works and I was worried the tape recorder would only pick up the Pretenders album playing for the customers. Luckily, it did not and Alicia and I had a funny conversation while people browsed for videos. I was especially curious once I found out she was raised in the Bay Area, as that means she is really local to the Bay Area.

Lauren: Your parents are from Martinez [a small town outside San Francisco]? Or they live there? But you never lived there?

Alicia: No I did. I was in Oakland for the first five years of my life. My dad is from England and my mom is from Jersey.

Jersey in England or Jersey as in New Jersey?

Oh, is there a Jersey in England?

Yeah. A whole county.

Well, this was New Jersey.

Have you ever left the country?

Yeah, once.

To go where?

Vietnam.

How was it?

It was fucking awesome.

How long ago? Recently?

I went...what year is it?

Um...19...oh shit.

Someone else I was talking to last night did the same thing. He was like "I'm not having that until 1995!!" And I was like, "what?"

I always think it is 1998.

I went, then, I guess in 1997...er...1998. I guess because I went to meet my friend and she had already been there for six weeks.

But I wasn't there for that part. Since I had never left the country I had to get my stuff together, my passport. But she ended up getting pregnant in Thailand, even though she was, like, a dyke and stuff.

So she had the baby?

So yeah, Lucy is around. She tried two nights. Like she *tried*.

But why in Thailand?

She didn't know when I was coming. But she was pissed off because I was going to miss her birthday because I was coming two weeks later than I thought I was. So she met some guy who drove her boat to this island where she was going to go swim or something...yeah, swim.

With dolphins!

Ha...yeah. And so this guy was flirting with her and she thought, "Here is an opportunity." So they discussed it. And four days later I met up with her and she told me and I was like, "Get out of here! The first time you have had sex with a guy in umpteen years... You are a dyke!" And I was like, "Drink some more whiskey!" So we got drunk. But a month later, her girlfriend who she had broken up with met up with us and Kathy started having weird sickness but it never occurred to us that she was pregnant. I assumed she was having a stomach bug. It wasn't like morning sickness.

It wasn't like on TV, like, getting sick in the bathroom at the office.

But they went on to travel for a while after I left. And she went and got a pregnancy test and, so yeah. She was pregnant and Lucy is here now. My friend Kathy graduated from grad school totally preppers and stuff.

Would you ever want kids?

I have enough friends with kids. But definitely in my early twenties I thought about it. But no. I like kids but I think I have a whole other trip going on right now. And there are enough people in the world.

What do you mean a whole other trip?

Just my life. I have two dogs, too. That is good enough. You?

No...um...well...I dunno.

Well, I mean it is a neat thing to play around with in your head. And having that option is an incredible thing. Honestly, now some of my closest people just had a kid, and Kathy and...did you go to that Point Blank show the other night? Do you know about that?

No, I didn't go. I heard about it.

It was neat, I mean they are all sort of butchy dykes in a way but they did this whole series of projections of kids and pregnant ladies. And at first I was like, "This is

weird." Cause I get bugged out talking about 'the kids' with ladies. Just the whole pregnant culture. Or, like my family—my extended family—"You are doing a service to the world being a mother blah blah." But then during the slide show I was like, "Whoa it is kind of true, even in the community here these days there are so many babies."

Do you feel like it has changed; the community that has been here a while?

It always changes.

But children are a new thing? Because of age?

Yeah. It's like people who ten years ago were super SM punk dykes and were super anti-men and everyone was taking taking self-defense courses. I was witnessing this stuff. I always feel like I am in a little different space, but this is what everyone was doing. Anyway, all that shit, which I think is rad. And no one wanted to be attractive to men. And no one wanted to deal with men. But then it kind of softened up and people started growing their hair out and it was okay to look like a girl. I mean it was okay to look femme. I mean there is always the butch/femme thing but I dunno. I feel like I watched people sort of soften.

Do you think that is age, or just the times?

I don't know, that is the weird thing. It is the evolution of the people I have seen for ten years here in the Bay Area. I am sure that happens, is it a generational thing? Or is it a fad in many dyke communities? I don't really know because I don't have much of a connection to hip, media pop-culture. I am way more localized. I know more magazines now. Like in the music scene, I let my friend Mary feed me music. There is a lot I don't get. I mean in conversation there is a lot I miss. So these women, anyway, they got okay with having long hair and wearing short skirts and seeing men, even. Reclaiming that. And then, now, people are having kids. So I guess it is age in those people.

I see that arc in people. I am younger than you and I see it in people within three or four years. Mmmm...softening is such a loaded word.

I mean softening in an essential way. Not as a value, just a change. Being different.

Have you seen that in yourself?

No. I have had the same haircut for nine years.

How did your haircut come about?

I cut it off before I moved to New York. I did it because it was a transformational thing for me. I had already been cutting parts of

my hair. So I decided to leave the shortest part longest. And the next day I went to New York. And that part has been longest since.

So you lived in New York?

It was a residency, an art exchange.

Where?

In Tribeca. Every art school in this country and other countries sends people to this program, like in Germany.

Of course.

Yeah. Places that care about stuff like that, about art, ha ha, like the Czech Republic. It was twenty-some people. The school pays a year's tuition to the residency. The art schools support the program whether or not students go and I got to go because no one had gone from my school in the Fall semester and it was the Spring semester and when I found out how it worked I went to the president of the school and said, "No one went this Fall and you already paid the slot...why don't you let me just go?" So that is how I got to go.

You were at the San Francisco Art Institute?
Yeah.

Did you like it?

I liked it for my own trip. I loved the fact that it was important for my relationship to materials. I basically lived there for a year or two and experimented. If you are smart and have common sense and you are self-motivated and want to figure out what you want to do it is really amazing. It was also amazing in that it was where I developed my activist side, like starting a recycling program.

You started the recycling program at the Art Institute?

Yeah! I graduated with a Student Leadership Award, isn't that funny?

Wow! I didn't know they gave those there.

They probably don't anymore. No one does anything probably. But I inquired about student representation and interdisciplinary studies. But I mean I had been at Humboldt State University and I was like, "This is cool but it is fairy land." And I didn't follow the rules or anything. I just took what I wanted to take. Like I took one requirement—Speech—and I got a D. Like English 101. But this was back in 1990. So I decided to come down here and try to go to the Art Institute. But I couldn't afford it and so I took only one class and I was too scared to take a painting class so I took a photo class. But I was a self-taught photographer. I dunno why it was less intimidating to take a class in something I didn't know that much about? So I took that photo class and camped out on a bal-

cony at the school and painted and got painting teachers to come to my balcony and critique my work even though I wasn't enrolled in any classes. But I just showed my face around and they were up for it.

Hub?

And different teachers were saying such different things. So I started thinking about power dynamics and 'teacher' and 'student'. And I was like, "What would happen if there were multiple teachers in the room at the same time?" So I started having multiple teachers up to the balcony at the same time. They totally flipped out. Couldn't handle it. But recently I found out that now they have these double-taught seminars at the school.

Have you always painted?

Well, I have always done etching and photo, fucked around basically. But always painting.

Did you always paint your whole life?

No. I wish I had. I would probably be a lot further along in what I want to be doing! No, uh uh. No blame on my folks, but there was never really any art in my family at all. So it wasn't introduced as an option. But I recognized a few experiences. The thing that it was, was that I felt a weird connection with having a project and finishing it. And since I went to Catholic school, it was drawing Jesus' shroud. Do you know this story of after he died when they put this drop cloth over him.

Like the shroud of Turin?

Exactly. So I got obsessed with drawing that.

Heavy stuff for a kid.

Well no, it wasn't the imagery. But it was just something to focus on. But I didn't really start till high school.

Were you raised very Catholic?

No. Not really, my dad wasn't into it. And my mom is into the church but she wasn't overbearing. I mean the guilt she is good at. By high school I realized how strongly religion was used to manipulate power structures. And I was like you don't understand the power.

Teachers have so much power and they don't understand.

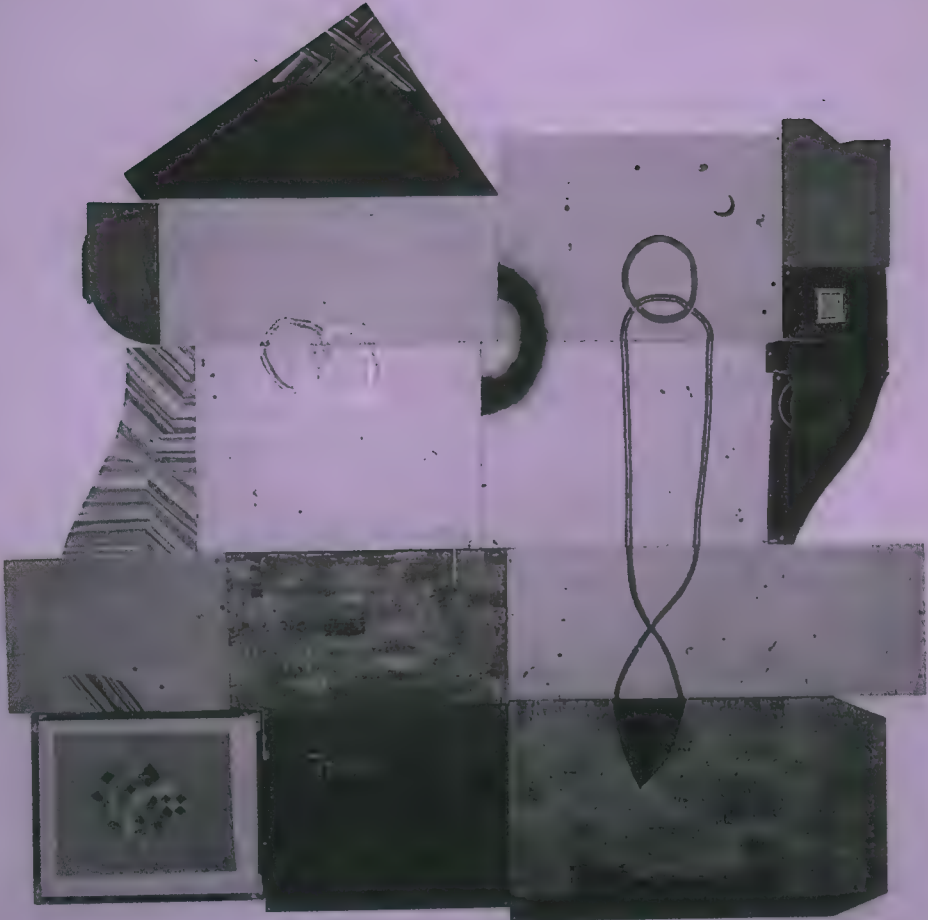
There is so much irresponsibility.

Do you want to teach?

That is why I want to go to grad school. But I do teach kids. Workshops.

In what context or where?

Lately I am doing a photo class down by South Park. With my friend Gretchen Hildebrand we are going to teach a class. And I am a co-director of the Street Theater festival. And I am not doing it this year but we run workshops with kids for the proces-



sion in the festival. They make all sorts of stuff and then they are part of the festival. But I feel like I have always wanted to teach because of how much disappointment I have experienced in the educational system. I feel like my role in humanity is kind of helping each other out. One of the neatest things about my parents is their jobs. There is no separation between what they do and who they are. My mom is a nurse and my dad is a mechanic. They fix things and they love what they do.

Do you feel that applies to you?

Yeah. I have started thinking about that the last few years. I have absorbed that without trying.

That is a great thing to absorb. If there is anything to glean from your parents.

Glean. That is the word I was looking for. But I am not doing it right now—teaching—because I think I would get totally immersed in it and right now I am just trying to make my own stuff. Having freedom.

Were you happy with the show you just had in New York?

I was happy with what it opened up for me. Yeah. For the most part. It was a big challenge for me.

Because?

Because though I was excited to have a space for myself it has been a point of contention for me because I like to be more anonymous. In my installations I play with that in the space. I used to spread myself out so much doing different projects. But I was so often disappointed with my own art show, but I was happy because of how it happened.

Did you know everyone involved in the piece with all the different work? [The piece, *Wall of Inspiration*, consists of a wall installation of 89 different artists' work and was part of Alicia's recent show at RARE Gallery in New York]

Pretty much. There were a few I didn't. I was shocked when I read how many people there were in that piece in the New Yorker Magazine: 89. I have always put other people's work in my shows. People have criticized me for it. I dunno, but people criticize it. I wanted to do it for myself. See what I could come up with. But I was glad that it was kind of on its own in the show. It was so extreme.

Do you feel good about your work that you put in?

Yeah. It was mostly new. Now I am interested in string art. Coming off the wall. I have been thinking about it for a while. I have

only done drawings so far. I think that is what happens, it takes so long. The ideas pile up and you are still painting the same line.

So why string, why now?

I wanted to go more three-dimensional. I had tried and didn't like what I got.

Well, your paintings look kind of stringy, string-like, so this is the next step.

Yeah. I think so.

So you spend time in New York, but do you have any desire to leave the country again?

I would like to go to England and see where my dad grew up, in Plymouth. It is in the south, a port town. I try to get old stories out of my dad. He is getting sweeter in his old age. I have always been the one that has been interested in the family over there and he doesn't talk much, my dad, he doesn't talk about his family much. I never knew my grandpa, but my grandma lived with us. But outside of that I don't know my family. They were all broke dairy farmers. My dad is sentimental but he is very private. He doesn't have a strong relationship with his emotions but I have talked to him about going back to England with him and I think he is into it. But other than with my dad I don't really think about travelling much. I like to have projects, you know.

Well you could have projects while you are travelling.

Yeah, actually Corner Tour, my band, we talk about doing a shadow puppet show and travelling around with it. That would be rad. **Then you don't feel as if you are wandering around travelling.**

And then you also aren't just wandering around with the band. You are creating the spaces where you perform.

This is tangential but do you cook?

Yeah. I cook a lot.

You aren't vegan are you?

I think veganism is too negative. It is all "I don't eat this. I don't eat that." You can say, "I do eat this. I do eat that." Veganism is so much about the negative.

Yeah. I am pretty vegan but I eat tons of bacon.

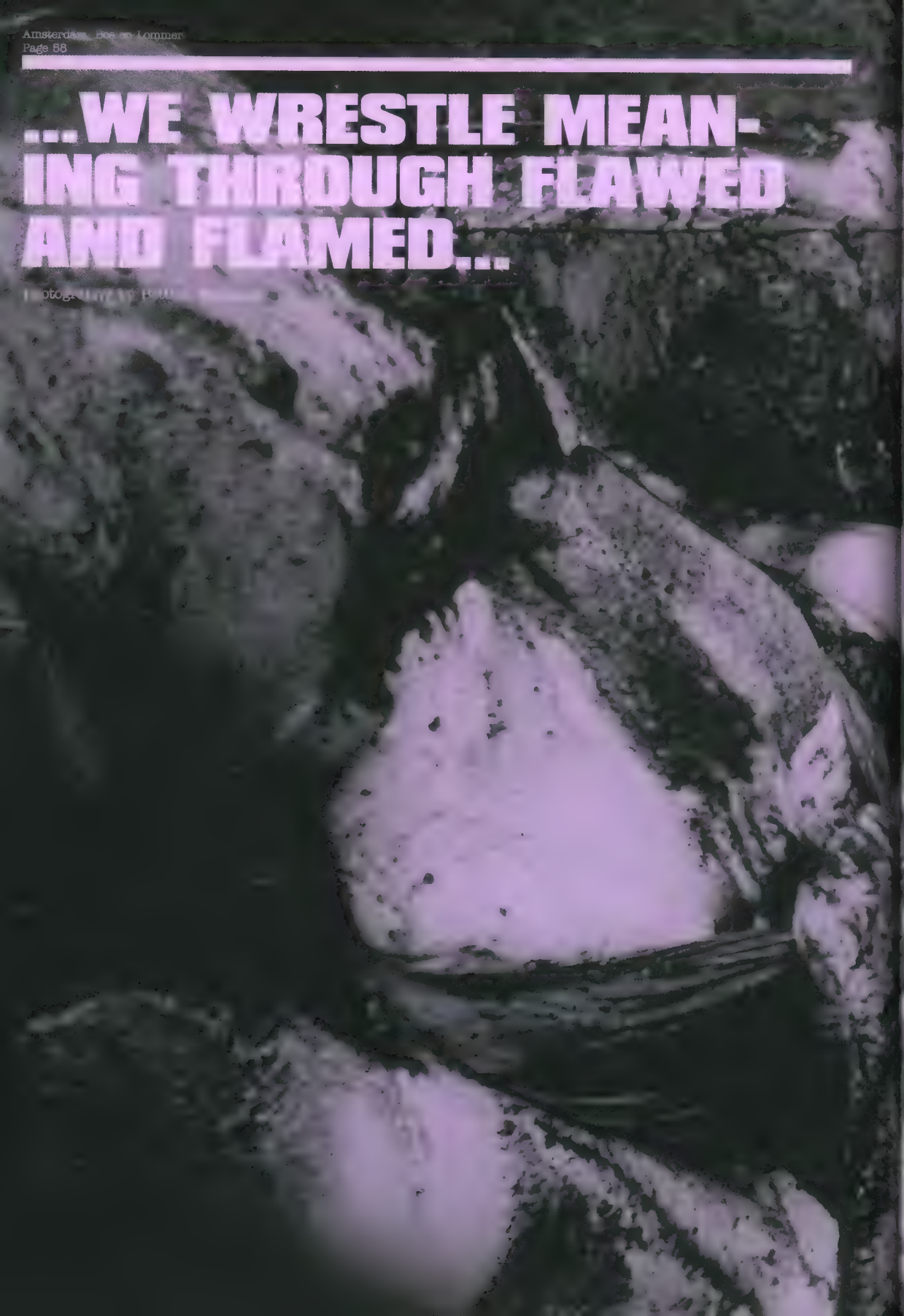
Exactly. My favourite food is the artichoke but I like produce a lot, ha ha.

OOOMPH



...WE WRESTLE MEAN- ING THROUGH FLAWED AND FLAMED...

Photography by H. M. J. J. J.

















LILAC YELLOW PAGE

SERVICE PAGE FOR KUTT ADVERTISERS

LEE 101 is a very nice recent product line extension to the overall Lee jeans collection. It's a collection designed for modern people with modern needs in mind. We should call it understatement; jeans that make the people wearing them look better. Judge for yourself: www.lee101room.com

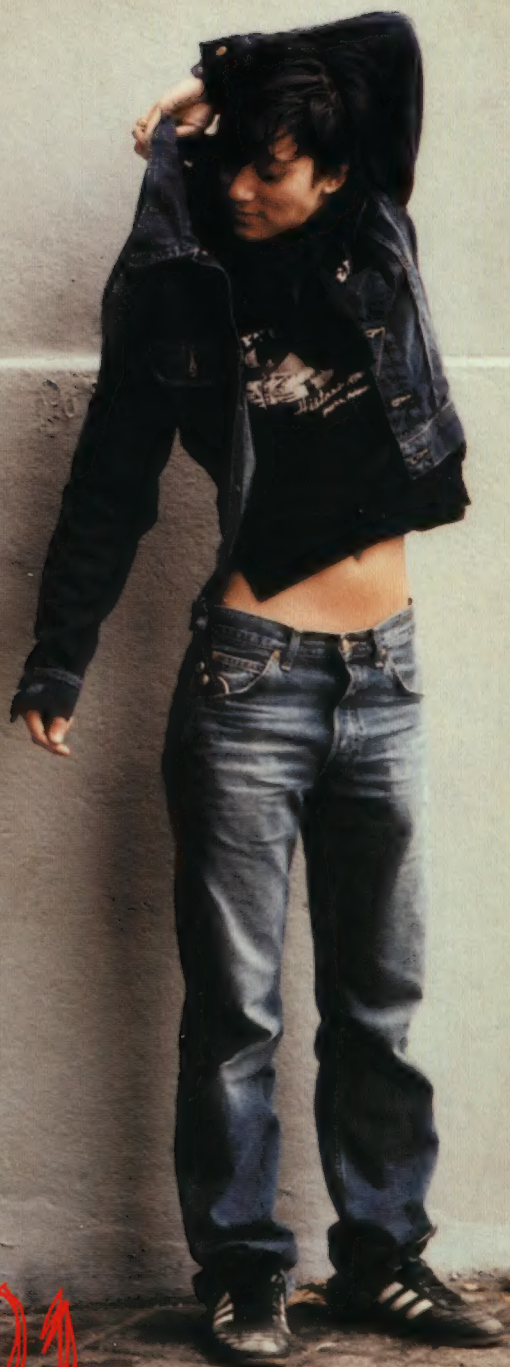
NOW&WOW is a very nice dance club in Rotterdam. It has been around for a couple of years and is still going strong, thanks to contemporary programming and visionary peeps behind the scenes. You can find the club at Lloydstraat 30. Their website address is: www.now-wow.com

STUSSY is a very nice streetwear brand for boys & girls. We like the attitude plus the freshness. And thumbs up for coming up with a totally cool girls line so we can stop wearing those oversized sweaters (we admit, sometimes we like to wear them too, but anyway). They have a website: www.stussy.com and you can find the collection in the nicer shops as well.

COMPH is a very nice new monthly club evening for women and girls only. They have a resident DJ playing house music, but we love their more adventurous guest DJs like Zu Browka. Go girl! You can find the club at Mazzo, Rozengracht 114, Amsterdam, every 3rd Sunday from 22.00 till 03.00 hrs. Tel: + 31 20 6267500.

MAMOUCHE is a very nice restaurant in Amsterdam, specializing in the finer and softer side of Arabian cuisine. *Afrodisiacum #1* is their *Princess Marianne*: a salad of candied artichokes, goat's cheese, pine nuts and orange dressing. You can find the restaurant at Quellijnstraat 104, Amsterdam. Tel: + 31 20 6736361. They even have a website where you can make online reservations: www.mamouche.com. They're open evenings Tuesday-Sunday.

TOXIC GIRLS is a very nice compilation of various kinds of music made by...you guessed it already...cool girls from all over the planet. Expect contributions from Rhythm King & her friends (Berlin), The Very Ape (Paris), Semiautomatic (New York) and many more. To order from its even more cool label: WWW.TSUNAMI-ADDICTION.COM. Heavily recommended since Kutt co-financed it (smile).



Lee

www.lee101room.com

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